Music Pilgrims Disappointed Over the Results Thus Far-Faults of the Orchestra and Chorus-Delightful Surroundings for the Performances.

BETHLEHEM, Pa., May 12 .- "It is no time for mirth and laughter, the cold gray dawn of the morning after." So sings Frank Moulan in music which is as far removed from Bach as the furthest star that points the very rim of space is from the bosky shade of Bethlehem's Moravian cemetery. The dawn to-day was not cold, but it was gray, and gray were the spirits of those who met to discuss the first concert of the

It was joy unconfined to hear the comments of the professional musicians who had travelled many weary miles under the impression that pure technical excellence was the feature of the concerts.

Their grief was indeed pitiable, for the railway fare that is ground out under the iron wheels and the ticket that has been given up at the gate can never come back again. Yet it must be confessed that their criticisms were just. If one is to look the Bach festival squarely in the face. now that it has grown to be something more than a curiosity, grave questionings

must arise. For example, what results can be expected of a chorus, which has, no matter how reached the conclusion that what is demanded of it is volume of tone? Last night the quality of tone, forced as it was in the vain struggle for power, was often undeniably bad. The tenors, in particular, sang open tones so high in their scale that they produced a decidedly vulgar quality, while the basses at times growled like

The sopranos were fairly good and the contraites acceptable, but they, together with the men, sang altogether too raggedly. The soloists were roundly berated this morning for singing grace notes wrong. executing turns in opposite directions and for other errors of style.

As for the orchestra that has been placed under the ban of artistic excommunication.

not only by visitors, but even by some of its own members. For one of the latter an apology is certainly due. Mr. Doucet is an excellent oboe player, but the oboe d'amore which he has to operate is out of tune with itself and the technique of perform-

ance does not provide a method of over-coming that kind of difficulty.

But the most serious criticism of last night's concert was that which pointed to its lack of the devotional spirit. That this spirit was absent must have been felt by every person in the church. In its stead there was a restless eagerness,

a certain anxiety to accomplish things. The feeling was strictly that of people giving a performance before an audience in the pe of earning praise, not that of a choir ing a congregation in the functions of

Worship.

If this state of feeling is to become characteristic of the Bethlehem Bach festivals, the outcome of the future will be foreseen easily. Farewell to the humble and contrite hearts, the pure in spirit, the meek and lowly followers of the immortal cantor of Leipsic, and hail to the pomp and pride and circumstance of glorious performance rewarded by public applause and good notices in the papers. On the other hand, those musician who come here exalting technical meri bove the devotional atmosphere deserve to be disappointed. They are no more in sympathy with what

ought to be the mood of these concerts than those well-meaning persons who went to the church last night in evening

went to the church last night in evening dress.

One thing remains to comfort the pilgrims to what has been called the saored Bayreuth. The pictorial aspects of the affair have lost none of their beauty and charm. The rounded dome of the beliry with its gilded ball and weather vane above, and its severe white columns below, limns itself clear and white columns below, limns itself clear and sharp against the starlit sky, while within its arches the red glare of fitful torches illumines the music of the trombone players. Their solemn utterance of the old chorales, imperfect technically, as are other things in the festival, floats out among the fresh foliage of the trees, over the graves of the forefathers of the Moravian sect, over the quaint old communal house, sect, over the quaint old communal house over the old seminary, across the olive waters of the Lehigh and into the crannies of the neighboring hills.

The people cluster in the street below and listen with varying emotions, while

and listen with varying emotions, while the white robed girls of the chorus flit along the gloom of the walks leading to the

church.

It is all so simple, so pretty and so utterly foreign to America. It might take place perhaps in some small German city, but here within a stone's throw of railways which are incessantly hastening men into a west where untold material wealth is to be found it seems passing strange. be found, it seems passing strange.
Remember, if you please, that Sebastian
Bach was the most profound musician that
ever lived; that at his feet have sat all the

great masters from Beethoven to Brahms from Verdi to Gounod, from Chopin to Wagner; that he has been their teacher Wagner; that he has been their teacher, their model and their despair; that in every dozen measures he displays an absolute command of the entire echnical resources of his art; that he never does the expected; that he keeps the hearer lost in amazement at the exhaustless fecundity of his invention, and that above all things he seems every day to come more and more into the foreground of modernity, and you will join in the general wonder that out here, in this little town, has been found a place where he can be performed nine times in a week in a church with the only appropriate surroundings.

Nothing impresses thoughtful hearers

Nothing impresses thoughtful hearers more than this modernity of Bach. He looms over the periods of musical history, which intervene between him and us, like a mighty mountain, which, as the traveller moves further and further away from it, does not seem to grow more distant, but actually to come forward over the foothills

actually to come forward over the foothills and plains which shrink into confusion in the shadows around its base.

Weil did Beethoven say his name ought not to have been Bach (Brook), but ocean.

The second day of the festival was devoted to the singing of the Christmas Oratorio. The first three parts were given at the afternoon concert, beginning at 4 o'clock, and the other three in the evening. The facts connected with the composition may be recited briefly. It was composed in 1734 and is in six parts, each part resembling one of the cantos of which Bach wrote so many. One part was used on each of the six Christmastide holidays in Leipsic. These were the Christmas festivals proper, which took place on Dec. 25, 26 and 27, the Feast of the Circumcision on New Year's Day, the Sunday after New

25, 26 and 27, the Feast of the Circumcision on New Year's Day, the Sunday after New Year's, and the Epiphany.

Through these six parts the story of the oratorio is told in recitative, interspersed with reflective solos, choruses and chorales. This musical presentation of the story of the Nativity was, of course, a survival of the older pictorial and dramatic representations. Much of the music is transferred from older works by Bach, but the graftings are made with the unerring musical skill of the master. No other composition of the extent of this one, among all the works of this extraordinary genius, contains so much simple and easily comcontains so much simple and easily com

prehended melody.

It has less of the abstracted spiritual introspection of Bach's religious music than any other of his large compositions, and, for this reason, it is beautifully suited to the Christmas festival when the emo-tions are of the most patent and naive

character.

It might be supposed that in these circumstances it would draw large audiences, but the truth is that there were gaping rows of empty seats at both performances rows of empty seats at both performances to-day. The interpretation of the music was much more satisfactory in so far as certainty was concerned, though even in this matter it was by no means perfect. The chorus had only two or three moments of danger, but it had too many of doubt. On the other hand it sang with far more spirit and brilliancy and at times it touched years ago.

But in general the comments already made on the singing of the choruses of last night will apply to that of this evening and this afternoon.

Something has come over the spirit of

and this afternoon.

Something has come over the spirit of the dream of Bach in this lovely town, and the chorus sings as if it were overtrained. Certainly that indescribable vitality which was the uplifting and vivifying element of the last previous festival has thus far been wanting. Two causes may be assigned for this, in so far as the concerts themselves are concerned. The first of these is the orchestra, which is enough to disconcert much sturdier veterans of choral art than these Lehigh Valley amateurs.

The intonation of the orchestra is some-The intonation of the orchestra is something not to be imagined. The man who has come here with music in his soul and expected to be moved by concords of sweet sounds suffers the pangs of bitter disillusionment when he hears this aggregation of instrumentalists discoursing discords in almost as many tonalities as there are de-

armost as many toninties as there are topartments in the orchestra.

As for smoothness and precision these
have vanished in thin air and left in their
places a rude and unpolished method,
suggestive of the orchestra class in a su-

suggestive of the orchestra class in a suburban conservatory.

The second factor in the creation of unsatisfactory conditions is the good Mr. Welle himself. He is decidedly overtrained, and his nerves are in no state to stand the trial of leading the uncertain footsteps of his little host through the mazes of Bach's polyphony. Sometimes he holds back the orchestra when the soloists are taying to go ahead and at other times he hurries his players.

players.

Two or three times this afternoon singers and instrumentalists were a measure or two apart, and at this, disaster seemed

In some matters of detail in the reading of Bach's music, Mr. Wo le adheres to ideas which give rise to dispute. He excites the ire of some music lovers by his cites the ire of some music lovers by his treatment of the grace notes in the vocal parts and he persists in his heavy ritardandi on all leading cadences. But what is the most serious thing of all is his omission of strict attention to matters of tempo

An andante becomes a largo when the trumpet parts are difficult, and an adagio is shipwrecked in the allegro when it occurs in a chorale. The soloists heard to-day were those of

yesterday with the exception of the tenor. Nicolas Douty was to-day's tenor, and it can be said in his favor that he sang in tune and enunciated the text clearly, though too often at the expense of quality of tone.

But the tenor part in the Christmas Oratorio is extremely difficult and in the florid

Marguerite Hall was, on the whole the most satisfactory of the solo singers, though it cannot be said that there was much variety in her delivery. Miss Stewart, the soprano, has such a hard quality of tone in her upper register that she was

tone in her upper register that she was generally unhappy in her airs, and tonight, in the Echo Song, there was offered the phenomenon of a voice improving greatly, when echoed.

The echo in this case was Lucy Brickenstein. Mr. Witherspoon, the basso, an admirable singer in song recital, is altogether out of his element in the Bach music, which he sings without beauty of tone and in a cumbersome and colorless manner. in a cumbersome and colorless manner. On the whole, however, to-day's concerts were emphatically better than that of last night. Still, the peculiar churchly feeling, the attitude of worshippers in the sanctuary, was not generally in evidence. The town is working itself into the spirit of the occa-sion and some jocular spirit has registered Johann Sebastian Bach as a visitor at two hotels. The newsboys to-night announced "Bethlehem paper—all about Bach."

THIS IS A SNAKE STORY Purveyed by Zadora Lewis's Publicity

Dispenser as an Aid to Fame Zadora Lewis is an actress. She lives in Mrs. Martha Jarrow's theatrical boarding house in West Thirty-eighth street. The actress's picture hasn't been printed for a month, so she engaged a publicity dispenser yesterday and he sent a piece to

the newspapers. The press agent is a smoker of curly cut and his story dealt with a snake, "a six-foot boa constrictor." He said the snake was a pet of the actress, that it escaped into a rat hole the other night and was roaming around promiseuously, much to the consternation of Mrs. Jarrow and her boarders. A SUN reporter went to Mrs. Jarrow's house last evening to view the consternation. He found the press agent guarding the snake.

At first the press agent said the snake

was really a rattlesnake and undoubtedly it must be on the roof rattling for the police to take it home. He admitted finally that the snake had emerged from the rat hole and had returned to captivity. It turned out to be a whip snake. The reporter's tape measure determined its length as 6 feet to an inch.

Miss Lewis was found at a Broadway theatre. She said the snake was a lovely snake and often coiled in her mass of rich brown hair. "How on earth do the newspapers hear of these things?" she asked.

NEW SAVAGE OPERA SINGERS. Manager Back From Europe With a Batch

of New Plans. Henry W. Savage returned from Europe vesterday on the Kaiser Wilhelm der Grosse. He said that the production of the new Puccini opera, "Mme. Butterfly," of which he owns the American rights, has been delayed by an automobile accident to the composer, who will be unable to complete

his work for a while. In the Castle Square Opera Company he has engaged Jennie Morelli, a colorature soprano, who has been a success at the Philharmonic concerts in London; Pierre Riviere, a tenor; Reni Marsano, now the principal barytone at Dusseldorf; Rita Newman, a mezzo soprano, and for light opera, Mabel Nelma, an Australian cousin of Marie Studholm.

opera, Mabel Nelma, an Australian cousin of Marie Studholm.

Mr. Savage will produce "Otello" in English for the first time, a new musical play by Henry Blossom (in Boston), and later a comedy by George Ade. About holiday time he will have an elaborate musical production, probably in Chicago.

Mr. Savage looked in at "The Sultan of Sulu" and "The Prince of Pilsen" last night. To-day he will go on to Boston to see "Peggy from Paris," the new George Ade musical play produced on Monday right.

THE PHILHARMONIC CONDUCTOR. His Election Postponed Till Next September-Walting for Mr. Conried.

The directors of the Philharmonic Society announced vesterday that the election of a conductor has been delayed until next September. There have been negotiations with various foreign conductors without success. The object of the delay is to ascertain whether or not the foreign con-ductor engaged by Heinrich Conried at the Metropolitan will do as the Philharmonic

ctor also. Conried intends to bring over for Mr. Conried Intends to bring over for the Nibelungen Ring performances next season one of the noted German conductors in addition to Alfred Hertz. Mr. Grau had Felix Motel under contract for two months here next reason and Mr. Conried will attempt to assume that contract. If he does, Herr Motel will be invited to conduct the Philharmonic concerts next winter

NEW THEATRE FOR BROOKLYN. Stair & Havlin to Have Another Majestic Across the River.

Stair & Havlin are to control the new theatre to be erected in Fulton street near Rockwell place, Brooklyn, which will be known as the Majestic, as are the theatres owned by the same firm in Manhattan and

Boston.

The building will have a ground measurement of 100.6x185 feet and is to cost \$175,000.

The plans were filed yesterday with the Building Department and work on the structure will be begun in a few weeks. The house is to be devoted to high-class legitimate performances. It is expected that it will be completed before winter. JUDGES SHOULD KEEP OUT.

BAR ASSOCIATION CONDEMNS CORPORATE PLACE HOLDING.

Declares It Incompatible With Judicial Dignity and Independence to Hold Important Places in Private Corporations—Several Judges Aimed At.

The Bar Association expressed itself unequivocally against the acceptance of offices in corporations by Judges, at last evening's meeting. The resolution voicing the association's feeling on this subject, which was thrust forward as a subject for public discussion by the appearance of Justice Van Brunt's name as an officer of the Windsor Trust Company at the beginning of the year, went through with great applause. In the speeches other Judges besides Justice Van Brunt were referred to, but neither his name nor any other was mentioned.

A terser statement than the report presented by the Judiciary Committee was association should pronounce any opinion, since the Judges were not answerable to the association unless they were members; before contractors began demolishing the of impeachment or to the Legislature for disregard of their legal duties.

"In advance of some concrete act in disregard of judicial duty," the report said. personal non-judicial transactions of Judges would seem to present a question as to the standard of personal conduct as to which good men and good Judges have differed and may differ and this association has no public authority as a

After saying that Judges would deter-mine their own course of conduct within the law and subject to the corrective force of public opinion the report continued: This public opinion, as well as the general sense of the bar, is, in the observation of the committee, that Judges shall qualify themselves to sit in all cases coming before the court, by abstaining from embarrassing participation in affairs of business or com-

In principle such abstention would seem to be as desirable throughout the country as in the First judicial district of New York; although here, in an unusual degree, have de-veloped vast business activities, and as a consequence important litigations upon which the public attention is fixed with a peculiar solicitude for the absolute disinpeculiar solicitude for the absolute disinterestedness of these courts.

This vigilant attention of the public is, of course, to be commended and encouraged, and it is most desirable that all concerned with the administration of justice shall avoid any course of conduct which, in a wholesome public opinion, is so doubtful as to be likely in any degree to impair the confidence, which now generally and justicy prevails, as to the ow generally and justly prevails, as ategrity and impartiality of our Judg The opinion was signed by John F. Dillon, Francis Lynde Stetson, W. T. Ammet, Henry W. Taft, W. B. Hornblower, W. E. Curtis, Hamilton Odell, John D. Kernan

and Henry B. Anderson.

The committee's report was accepted, The committee's report was accepted, but a motion to adopt it was voted down. Subsequently this resolution offered by Albert Sprague Bard was adopted:

Resolved, That in the opinion of this association it is incompatible with that degree of dignity and independence of the judiciary which this association is striving to promote, that judicial offices should be held concurrently with important positions, whether actual or honorary, in private corporations whose affairs are likely to be the frequent subject of judicial decision by such judicial officers or their colleagues.

President William G. Choate was in the chair. Miss Rosalie Leew, whose candidacy for membership in the association has been announced, was not mentioned by name in the meeting, but the secretary

by name in the meeting, but the secretary of the Executive Committee said that that committee had appointed a committee to confer with the committee on Admissions with reference to the ques-tion of admitting women to membership in the association. Sixteen new members

A request from the Committee on Municipal Courts and Marshals of the Citizens Union for the appointment of a committee of the association to assist in the organization of the City Marshals was referred to the

Judiciary Committee.

The committee appointed to secure legislation providing for the building of a new court house was continued to assist the commission which Mayor Low is to appoint under the bill to carry out this project.

Memorial minutes to Justices George P.

Andrews and William Rumsey and to Mr. Samuel Williamson were adopted

ELSIE LESLIE AS "KATHERINE! Gives a Creditable Interpretation of Shakespeare's Shrew. Elsie Leslie, who years ago was a child

star in "Little Lord Fauntleroy" and more lately has been Joseph Jefferson's leading woman, tried her hand at a still more ambitious rôle, that of Katherine in "The Taming of the Shrew," at a special matinee in the Manhattan Theatre vesterday afternoon. Miss Leslie need not be ashamed of her performance; it was very creditable, especially as it was the first time she had played the role in public; but it was not great.

It was said that the actress might appear regularly in a Shakespearian rôle next year if yesterday's performance proved a success. If that is the case, Miss Leslie may undertake the venture, for while yesterday's performance was not a re-markable success, it could not he said that was without merit Miss Leslie spoke her lines with intelli-

ence and clearnesst, though in her portrayal f Katherine's tantrums she might be said thrash around a little overmuch, even

to thrash around a little overmuch, even for a shrew.

The same may be said of Petruchio's servants in the third act. Their efforts to get out of the way of their master's whip were decidedly of the rough-house order.

The company which supported Miss Leslie was good, considering the fact that it had been got together for a single performance. Edwin Varrey, the old hand at Shakespearlan parts, was most acceptable as Baptisla. Jefferson Winter as Petruchio worked hard, not without success, and in the smaller parts Richard Webster, who played Christopher Sly, and the Grumio of Robert Payton Gibbs stood out well.

In the audience, which filled the theatre comfortably, were many theatrical people,

comfortably, were many theatrical people, among them Mrs. Langtry, Blanche Bates, Grace George and David Belasco. AS YOU LIKE IT" OUTDOORS.

Perfect Natural Stage Setting Found for the Columbia Performance. The cast to appear in the outdoor performance of "As You Like It" at Columbia University held its single rehearsal on the stage in South Field yesterday, and the players were delighted with the arrangements. The stage measures 36 feet by 43. It is set with a natural background of maples and built around five large caks. Robert Lorraine, the *Orlando*, uses one of the caks to carve his Rosalind's name on its bark The seats, numbering more than 3,000, are now laid out in six sections on the sloping sides of a hillock. There are twenty-one boxes, each of which has been sold for \$100.

News of Plays and Players.

The cast of the new farce, "Facing the Music," which will open at the Garrick on May 21, was completed vesterday. It will comprise Henry E. Dixey, T. Newton Lindo,

comprise Henry E. Dixey, T. Newton Lindo, John Mason, Ralph Deimore, Henry Norman, Grace Heyer, Catharine Grey, Gertrude Gheen and Heien Barker.

Mrs. Fiske closed her tour in "Mary of Magdala" last night at Bridgeport, Conn. She will now have a holiday until August, when she will begin rehearsals for next season, when she will appear here in special performances in Ibsen's "Hedda Gabler."

The Majestic Theatre has been equipped with two electric motors with giant fans capable of pulling 180,000 cubic feet of air a minute out of the auditorium. With this equipment it is intended to play "The Wizard of Oz" all summer long

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BOSTON LANDMARKS GOING. The Old Corner Book Store Now to Make Way for a New Building.

BOSTON, May 12 .- A wave of materialism is sweeping away the historic landmarks of Boston. First came the Fast Boston tunnel, which burrowed under the old State House and made it necessary to knock out the lower end of the historic structure adopted. The committee reported that to provide an entrance to an underground it was not without doubt whether the waiting room. Agitated Boston had hardly recovered her breath and adjusted her spectacles

of it, but were answerable only to courts | Hancock Tavern, for a time the home of the man whose bold signature appears on the Declaration of Independence. Next came the news that the Boston Museum is to be razed in June. And now it is the Old Corner Book Store, the oldest build-ing in Boston and one of the oldest in America, that is to be swept away. America, that is to be swept away.

A protest is heard from the members of the Bostonian Society. Curtis Guild, the president, father of Lieut.-Gov. Guild, calls it "the work of vandals," and is striving to arouse public opinion to preserve the relics. His protests are falling upon cafe ears.

The Hancock Tavern stood upon valuable ground where an addition to a skyscraper is to be built. The Boston Museum is to give place to a big business block. The Old Corner Book Store standing at the corner of Washington and School streets is on very valuable land and a new building will bring valuable land and a new outling with bring higher rents than the interesting but anti-quated and inconvenient relic. This building was erected in 1712, thirty years before the original Fanuel Hall, by Dr. Thomas Crease. He kept a small apothecary shop in one room on the ground floor. The building was used for different purposes until 1828, when Carter & Hendce started a small book store there. In 1832 William C. Ticknor, the famous bookseller and publisher, came into the firm, and from that time on the fame of the old store grew apace. James T. Fields entered the firm in 1845, the firm becoming Ticknor f. Fields.

f Fields.
From the very first the store was the ren dezvous of the ministers, authors and readers of the city. There was a sunny back yard where the clergy of the city used to meet every week, and where Emerson, Hawthorne, Holmes and Longfellow used to meet frequently. The shy and eccentric Thoreau was often seen here.

Hawthorne corrected the proofs of "The Scarlet Letter" at an old desk still in the store. Thackeray, Dickens, Matthew Arald Paul Bourget and many other Europeld. nold, Paul Bourget and many other Euro-pean celebrities loitered among its books. Lucy Larcem, Louisa May Alcett, Mrs. Harriet Beecher Stowe, Mrs. Mary Livermore and other clever women shed the of their presence among its dust; bookshelves.
The "Old Corner Book Store" corporation, which now runs the bookstore, wi remove on July 1, as its lease expires o that date. Bestonians have observed wit regret that the centennial celebration of Ralph Waldo's Emerson's birthday will occur just at the time when this historic book store where he spent so many hours will cease to be the meeting place of the scribes and bookworms.

COMMISSION CO. MEN NABBED Out-of-Town Investor Asked the Police

to Look It Up. Thomas O'Connell, who said he was a broker living at the Rossmore Hotel, and Frank Brown of the Criterion Hotel were locked up at Police Headquarters last night by Detectives Peabody, Clark and McConville. They were arrested on the complaint of A. Z. Miller of 813 Maple street, Lebanon, Pa., at 1123 Broadway, where they had offices as the Capital Commission Company. They are charged with "acting in concert and stealing \$1,000 by false and fraudulent representation and pretence from Miller. Miller, it is said, wrote to the police

asking them to look up the Capital Com-mission Company. The detectives found a number of circulars and prospectuses warnnumber of circulars and prospectuses warning investors against get-rich-quick concerns. The circulars said that the company would pay 4 per cent, on investments and had a reserve fund of \$100,000. There were no books in the place, and the detectives were told they were out being balanced.

3-YEAR-LONG OPERA FIGHT ENDS. Giving the Witmarks Control of Operas

Claimed by Heinrich Conried. The suit between Heinrich Conried, manager of the Metropolitan Opera House forces, and M. Witmark & Sons, the publishers, over the American rights to the operas of Strauss, Suppe, Millocker, Genee operas of Strauss, Suppe, Millocker, Genee and other composers, has been settled out of court after a three-year legal battle, involving important points of law. By the agreement the Witmarks will have control of the operas and will also represent Herr Couried in those operas of which he is the sole owner. These include such works as "Amorite," "Nation," "A Trip to Africa" and "The Black Hussar."

NO COLOR LINE IN MUSIC. A Southern Tribute to the Melodies the Darkies.

From the Raleigh Post. Those who have charge of the local arrangements for the Confederate reunion at New Orleans very properly want music and call for twenty bands. The bands of the city all belong to a union, and some of them are composed of colored people. To supply the twenty bands called for makes it necessary to include some, at least, of the negro artists, and this the local managers object to. They have been notified by the union that unless they accept the negro bands along with the white they can march without

with the white they can march without music.

Where the objection to the colored musicians can come in we fail to see. They will only be employed for their music and nothing more, and we venture to say they will iurnish more really inspiring, heart-lifting music than all the other bands,—composed of foreigners as they are—ever dreamed of, and more reaching after the Southern heart.

Why, the Southern neuro melodies are the only distinctive American music to-day. And when did Nouthern reople cease employing the colored band, string or tooting instrument, or both, for their strictly social functions? We have danced all night till broad daylight and gene home with the girls in the morning to the inspiring strains of old trank Johnson and Pempey Long, and they have successors who are quite as responsive to demands upon them.

If our belies and beaux can afford to step to the music of colored bands we old veterans can afford to march to the strains of "Dixie," or the "Mocking Bird," or the "Suwance Ribber," when rendered by our own Southern darkies, and if any one on earth ever threw his soul into his music it is our Southern negro when he is clorying hallelujah, touching the light autian or tooting a familiar Southern melody on a horn. Let the committee of arrangements go on with its business. The old vets are willing for the sons of their old plantation darkies to make music for them anywhere.

Jett Habeas Corpus Case Goes Over. LEXINGTON, Ky., May 12.--Judge Benton passed the habeas corpus case of Curtis Jett, accused of the murder of J. B. Marcum at the court house last week, this after-noon till to-morrow morning. In passing the case he said he would do so from day to day until the witnesses from Jackson county are secured. It seems that the officers at Jackson have refused to serve the summonses on the witnesses desired by the Cockrill people.

CRITERION THEATRE, B'way and 44th St. Last 4 Evgs., 8:30. Matiness To-day & Sat., 2:15. CHARLES HAWTREY & MESSAGE FROM MARS GARRICK THEATRE, 35th St., Near B'way. SKIPPER & CO., WALL STREET NEW SAVOY THEATRE, 84th St. & Broadway, Eves., 8:15. Matiners To-day & Sat., 2:15. EZRA KENDALL "HIE VINEGAR BUYER.

GARDEN THEATRE, 27th St. and Medison Ave. Last 4 Eves., 8:30. Matinets To-day & Sat., 2:38. THE 15TH CENTURY EVERYMAN MORALITY PLAY. MADISON SQUARE THEATRE, 24th St., nr. B'y. Geo. Grondhurst's A FOOL AND MONEY HERALD SQUARE THEATRE. Eves. 8:10. GRACE GEORGE ! PRETTY PEGGY. South Field. Columbia University To-morrow Afternoon at 3.

AN OFEN AIR PERFORMANCE As You Like It. In aid of the University Settlement Kindergarten Le TICKETS AT REGI LAR FRICES ON SALE AV ALL HOTELS AND TICKET AGENCIES PRICES, S. 88 and 88. ADMISSION \$1.00. US Ticket offices at South Field will be opened To morrow (Thursday) after 1:20 P. M.

KNICKERBOCKER Theatre. B'way & 38th St. Last i Nights. Last Wed. Mat. To day at 2.

LAST WPER MR. BLUE BEARD WPER MR. BLUE BEARD Monday, May 25 (Thesire closed Week Mry 18) Liebler & Co. s All Star Production of . ROMEO & JULIST. Orders now being filed. Why Not Proctor's ? To Night. Res. 736. 231 St. Continuous Vaudeville. Limore Sisters. Waterbury Bros. & Tenny. Talbot & Rogers-25-Big Acts-25. 5th Av. | Who is Brown? Florence Reed, Bond, and All Stock Favorites. Big Vaudeville. Continuous. 58th St. | Nellie McHenry in M'Liss 125th St. FACE IN THE MOONLIGHT Adelated Reim, Carl Smith Seerle All Stock Favorites, Big Vaude

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